

No. 1

Opening

(Sally, Lucy, Snoopy, Schroeder & Linus with Charlie Brown)

Cue: (As the house lights dim out on the full drop front show curtain, music in.)

[NOTE: The stage remains in darkness throughout this number. Light spots each character for their spoken dialogue only.]

Grandly

The musical score is written for a piano conductor and includes the following parts and markings:

- Instrumentation:** Cl., Vn., 8^{va} Pno., Bells, Vn., Cl., Vibes., Pno., +E.Bs., Pno., Bs., +Kat:Hns.
- Tempo/Style:** Grandly
- Dynamic:** *f* (Cym.)
- Rehearsal Markings:** [5], 8, 11
- Handwritten:** Brandon
- Performance Notes:** (+Cym. sust. roll)

Cue to end *fermata*: C. BROWN:
I'm more than five.

sub.p cresc. molto rit. tr Pno. trem. sfz [dialogue]

Cue to continue: LINUS:
Oh, well, that's the way it goes.

Cue to continue: SALLY:
... his lack of confidence, his — ALL

ALL [C. BROWN does not sing in this number.]

[except SALLY]

Give vocal cue You're a good man, Char-lie Brown. You're a

Cl., Vn., Pno. 8vb [dialogue] mf [dialogue]

Bs., Pno., H-H

[20]

LUCY

ALL
[including SALLY]

good man, Char-lie Brown. (Char-lie Brown) You're the kind of re-mind-er we

Cr

Cue to continue: SCHROEDER:
... I marvel at his consistency.

ALL

need. You have hu-mil-i-ty, no-bil-i-ty, and a sense of hon-or That is

[dialogue]

- 3 - Opening

LINUS: I think Charlie Brown has nice hands.

Cue to continue: SNOOPY:
... kid comes home from school.

7

SALLY

LUCY
ver - y rare in - deed.

SNOOPY - SCHROEDER

LINUS
ver - y rare in - deed.

[dialogue]

Pno.

un.

You're a

un.

You're a

[dialogue]

[dialogue]

26

Cue to continue: LUCY:
... liable to see for a long while.

ALL

prince, and a prince could be king.

ALL

You're a

Tutti

[dialogue]

Vn., Pno

mp +Cl.

29

[32] Tempo (♩=160)

(A light illuminates
Charlie Brown's face at stage center.)

Monologue: C. BROWN: Some days I wake up ...

good man. — You're a good man. —

(+H-H)

+Bs.

Cue to continue: C. BROWN:
... and the sun's so bright.

C. BROWN: How can anything
go wrong on a day like this?

vamp
Cl., Pno.

Vn.

[dialogue]

36

Pno. (Bs. tacet)

CBR - Piano Conductor

Attacca

No. 2 "You're a Good Man, Charlie Brown"

(Sally, Lucy, Snoopy, Schroeder, Charlie Brown & Linus)

Cue: (Attacca from No. 1 Opening.)

(Lights up to bright morning day as the COMPANY assembles.)

[2]

Bright march (♩=160)

C. BROWN

I'm late!

SFX: alarm clock

Alto *f*

ff Vn. 8^{va}

E.Bs., Pno. 8^{va}

Drs.

etc. sim.

8^{va} Vn., Alto

Alto

8^{va} Vn., Pno.

[10]

SNOOPY

ALL [except C. BROWN]

(Woof!) You're a good man, Char-lie Brown. You're the kind of re-mind-er we

Vn., Pno.

Alto, Pno., B.D.

mf

simile

Bs., B.D., Pno. (H-H continue eighths)

CBR - Piano Conductor

need. You have hu - mil-i - ty, no - bil-i - ty and a sense of hon - or That is -

SALLY *unis.* [18]
LUCY ver - y rare in - deed. You're a good man, Char - lie Brown. And we
SNOOPY - SCHROEDER **SNOOPY** *SN/SC. unis.*
LINUS ver - y rare in - deed! (Woof!) **LI.** You're a good man, Char - lie Brown. And we

ALL [except C. BROWN]
 know you will go ver - y far. Yes, it's hard to be - lieve, Al - most

6 →

[SA./LU.]
fright' - ning to con - ceive, What a good man you are. SCHROEDER You are

[SN./SC./LI.]
fright' - ning to con - ceive, What a good man you are. You are kind. You are LI.

23

Bs.

8^{va} Alto

[26]
kind to all the an - i - mals And ev' - ry lit - tle bird. With a

[SNOOPY *tacet*]
kind to all the an - i - mals And ev' - ry lit - tle bird. With a

Cl., Vn., Pno.

mp (*tutti rhythm*)

Bs., Drs., Pno.

LUCY
heart of gold you be - lieve what you're told. Ev' - ry sin - gle sol - i - ta - ry

heart of gold you be - lieve what you're told.

30

SALLY [34]

word. ——— You brave - ly face ad - ver - si - ty, You're

SCHROEDER

LINUS

You brave - ly face ad - ver - si - ty, You're

Pno. Cl., Vn., Synth.

33 Bs., Drs., Pno.

LUCY

cheer - ful through the day. ——— You're thought - ful, brave and cour - te - ous. And you

cheer - ful through the day. ——— You're thought - ful, brave and cour - te - ous.

36

[42]

ALL [except C. BROWN]

al - so have some faults But for the mo - ment let's just say: That you're a good man, Char - lie

Pno. Vn., Pno.

+Vn., Alto

mf

40 Bs.

S.D. B.D.

Small T-T Cym. H-H X sticks

[ALL except C. BROWN]

Brown. You're a prince, and a prince could be king. With a

Alto

Vn., Alto, Pno.

Alto 3

43

etc. sim.

heart. such as yours You could o - pen an - y doors, You could go out and do an - y -

Pno.

8^{va} Vn.

(H-H tacet)

46

SALLY

LUCY thing. You could be king, Char - lie Brown, You could be

SNOOPY - SCHROEDER

LINUS thing. You could be king, Char - lie Brown, You could be

Alto

Vn., Pno.

Bs., Drs.

49

[52] A bit faster
CHARLIE BROWN

Ev' - ry - bod - y says — to me:

[SA/LU.] unis. king! You're a good — man, Char - lie Brown. —

[SN./SC./LL.] unis. king! You're a good — man, Char - lie Brown. —

Alto

Pno., H-H *mf*

Pno.

S.D. solo (X sticks) +Bs., B.D. (H-H eighths)

Ev' - ry voice — in har - mo - ny.

You're a good — man, Char - lie Brown. —

You're a good — man, Char - lie Brown. —

Pno., H-H *mf*

[60]

C. BROWN

All I need— is one— more try— Got-ta get— that kite— to fly—

Pno., Vn.

mp

Pno.,
B.D., Bs. sust. Drs. half-time feel, (H-H eighths)

And I'm not— the kind— of guy— Who gives up eas - i - ly.—

Vn. Alto

64

Pno., Bs., Cym., B.D.

[68]

[C. BROWN]

Won - der why— they stop— to say:

SA/LU. *unis.*

You're a good— man, Char - lie Brown.—

SN/SC/LI. *unis.*

You're a good— man, Char - lie Brown.—

Alto

Pno., H-H

mf

Pno.

S.D. solo
(X sticks)

CBR - Piano Conductor

Nev - er liked me an - y - way.

You're a good man, Char - lie Brown...

You're a good man, Char - lie Brown...

Pno., H-H

Vn.

mf

Alto

72

S.D. solo (X sticks)

Pno., Bs., Drs.

[76] [C. BROWN]

Try - ing not to rock the boat. Not to make a scene. A

Pno., Vn.

+Alto

+Vn.

Pno.

B.D., Bs. sust., Drs. half-time feel, (H-H eighths)

good man? Yes. But I con - fess, I don't know what they mean. I want to

Vn.

8^{va}Vn., Pno.

Vn. loco

Alto

+8^{va}Alto

8^{va}Vn.

80

(Cym)

Bs., Pno.

[C. BROWN]

Bs. (H-H *eighths*)

[C. BROWN]

Then I hear: 8^{va}Vn. *colla voce*

SALLY

LUCY

Char - lie Brown... Char - lie Brown... You're a

Alto

95

[98] [SA/LU.] 8^{va}Vn. *colla voce*

good man, Char-lie Brown. You're a good man, Char-lie Brown.

SN/SC. You're a good man, Char - lie Brown!

LINUS

You're a good man, Char-lie Brown.

Pno. (H-H roll)

sub *p* *cresc.* *colla voce* SFX: bus horn

Bs., B.D. etc. *sim.*

LUCY SALLY SA/LU.

Get on the bus! Don't wan-na be late for school! That's right!

SCHROEDER LINUS SN/SC/LL

Get on the bus! Go a-head, get on the bus, Char-lie Brown! That's right!

Vn., Pno. (closed H-H)

C. BROWN
Don't wan-na be late!

OTHERS
Don't wan-na be late for school!

SNOOPY (Woof!) [ALL except C.B. & SN.]
You're a

8th Alto
106

Vn., Cl.
Tutti

Drs.

[109]

C. BROWN
There they go a - gain,

SNOOPY (Howl!)
+SNOOPY You're the kind of re-mind - er we

[ALL except C.B. & SN.] good man, Char-lie Brown.

Vn., Cl., Pno.
Bs., Drs. two-beat

Don't know what they mean. I'm not good, I'm not bad.

need. You have hu - mil-i-ty, no-bil-i-ty And a sense of hon-or That is

Pno.
Vn.

112

[117]

I'm sort of in - be - tween.

ver - y rare in - deed. You're a good man, Char - lie

115

Vn. +Pno. f Vn. 10 Pno. f 8^{va}Vn. Bs.

Bs., Pno., Drs. fill Drs. (S.D. backbeats)

C. BROWN

I don't un - der - stand.

SALLY

LUCY

Brown. You're a prince, and a prince could be king! With a

SNOOPY - SCHROEDER

LINUS

Brown. You're a prince, and a prince could be king! With a

118

Alto Vn. Pno. Tutti 8^{va}Alto

SALLY

LUCY
heart such as yours you could o-pen an-y doors, You could Ah. _____ You could be

SNOOPY - SCHROEDER
You could go out and do an-y-thing.

LINUS
heart such as yours you could o-pen an-y doors, You could Ah. _____ You could be

Pno. Pno. +Vn. loco
Alto loco 8^{va}Vn.

121

[127]

C. BROWN
"Noth - ing lasts — for - ev - er." _____

[SA/LU.] *fp* *unis.*
king, Char-lie Brown, You could be king! You could be

[SN/SC/LL] *fp* *unis.*
king, Char-lie Brown, You could be king! You could be

Alto Vn.
Vn., Pno. Pno. (Floor T-T) Pno., Vn.

125

Pno.
B.D., Bs. sust. Drs. half-time feel (Ride Cym. eighths)

[C. BROWN]

"All good things— must end."— I've mem- or - ized— that phrase— by

OTHERS

king! Be - lieve it! Pno., Bs., Drs.

(Ride Cym. cont. eighths)

129

[135]

heart— So tell me,— I need to

And you were born for this part. You're a good— man,

Alto

sub. *p* *cresc.*

Drs. 3 (Splash Cym.) Drs., Vn., Pno. (Floor T-T)

133

know it... When do the good things

You're a good— man, Char - lie Brown!

Tutti (Drs. fill) (Crash Cym.) *f* (Drs. fill) Pno.

137

[C. BROWN] SNOOPY

start? Oh, you're a good—

SCHROEDER - LUCY

You're a good man, Char - lie Brown! You're a good—

LINUS - SALLY

Brave - ly fac - ing ad - ver - si - ty.—

141

— man! — Oh, you're a good man, Char - lie Brown!

— man, Char - lie Brown! You're a good man, Char - lie Brown!

Al - ways kind to an - i - mals! — You're a good man, Char - lie Brown!

Tutti (Drs. III) *ffz*

144

No. 2a

Good Man Playoff

(Orchestra)

Cue: (Applause - segue from No. 2
"You're a Good Man, Charlie Brown.")

(♩=160)

1 (Cym.)
E.Bs., Drs. (H-H sempre elghths)

4 Vn. 8va

7 Vn., Alto

8va Vn., Pno. (Cym.)

10 Vn. Alto (Cym.)

SALLY: This is my report ...
... it happened.

[dialogue]

Segue

No. 2b

SFX: school bell

Before Lunch Hour

(Orchestra)

Cue: (In applause,
SALLY exits. Schoolbell.
When schoolbell stops:)

C. BROWN: (Alone on stage. He has
a large lunch bag): I think lunch time ...

Cue to fade out: C. BROWN:
Of course, sometimes mornings ...

(♩=160)

1 Cl., Pno. Vn. mp

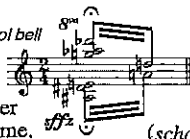
8va Cl., Pno. rit.

E.Bs., Pno., H-H

Scene

No. 2c

SFX: school bell



After Lunch Hour

(C. Brown, Sally, Snoopy & Linus)

Cue: C. BROWN: I wonder
why she never looks at me.

(school bell) Oh, well, (music in) one more lunch hour over with. Only 2,863 to go.

(♩=160)

lunch hour over with. Only 2,863 to go.

(♩=460)

The musical score is for a piece titled "lunch hour over with. Only 2,863 to go." The tempo is marked as (♩=460). The score is in 4/4 time and the key signature has three sharps (F#, C#, G#). It features three staves: Piano (Pno.), 8th Violin (8th Va.), and Piano/Harp (Pno., H-H). The Piano part is marked with a mezzo-piano (*mp*) dynamic. The 8th Violin part is marked with a mezzo-piano (*mp*) dynamic. The Piano/Harp part is marked with a mezzo-piano (*mp*) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

Pno.

8th Va.

mp

Pno., H-H

1

+E.Bs.

[5]

C. BROWN

And I'm not the kind of guy Who gives up eas - i - ly.

SALLY, SNOOPY & LINUS

SALLY, SNOOPY & LINUS

You're a good man. You're a good man.

13

Bs., Pno., H-H

CBB - Piano Conductor

Segue

CBR - Piano Conductor

Segue

No. 3

"Schroeder"

Cue: (Segue from No. 2c After Lunch Hour.)

(Lucy)

Adagio sostenuto (♩=64)

Si dove suonare tutto questo pezzo delicatissimamente e senza sordini.

sempre pp
Pno. solo

1 *una corda*

[6] LUCY

D'-ya know some-thing, Schroed-er?

pp

I think the way you play the pi - an - o is nice.

D'-ya know some-thing else? It's al - ways

cresc.

10

[LUCY]

been my dream That I'd mar - ry a man who plays the pi - an - o. At

p

[15]

par - ties he'd play some-thing nice - like "A - pril Show - ers." I'm

sure you could play some-thing nice like "A - pril Show - ers,"

Or ev - en "Fre - re Jac - ques."

cresc.

[24]

Bee - tho - ven's nice, too. Just i - mag - ine,

p *pp*

22

What would you think if some-day you and I should get mar - ried?

25

Would - n't you like that if some - day we two should get mar - ried?

27

LUCY: My Aunt Marion was right, never try to discuss marriage with a musician.

[dialogue] *pp*

decresc.

29

(Lights come down on final two chords and up elsewhere.)

Segue

No. 4

Quick Changes – Spaghetti

(Orchestra)

(SALLY & LINUS enter — dialogue)

Cue: SALLY: We had spaghetti at our house three times this week.

Swing eighths (♩=120)

(LUCY/C. BROWN dialogue)

Cue to continue: LUCY:

Hey, Frieda! Listen to this!

(LUCY runs off.)

2

Vn.

Pno. *f*

[dialogue]

Drs.

(acoustic or electric) Bs. pizz.
Drs. w/brushes

(C. BROWN/SALLY dialogue)

Cue to continue: SALLY:

... it all seemed so futile.

SCHROEDER: Beethoven used to be fond ...

[7] Adagio cantabile (♩=48)

[4] Swing eighths

Alto

f

[dialogue]

Pno. solo *p*

Va., Pno.

Drs. w/brushes

(LINUS runs past with a ball, chased by LUCY.)

LUCY: ... back here with that ball! (music out)

9

Cue to stop: (LINUS stops
sucking his thumb.)Cue to continue: LINUS: I think
I'm losing my flavor. (A beat; he
resumes sucking his thumb.)

SCHROEDER:

Beethoven had it nice.

[15] In six
vamp

(Lights out.)

Pno., W.B.

[dialogue]

mf

[dialogue]

Bs., Pno.

(In darkness, C. BROWN/LUCY dialogue. On cue: LUCY:
[offstage] ... you're so adorable. Lights come up on SNOOPY
lying contentedly on top of his doghouse — dialogue continues.)Cue to segue: C. BROWN: [offstage]
He's just about the best there is.

(1st time only)

[19]

Pno.

Bells, Pno.

loco.

vamp

Segue

No. 5

"Snoopy"

(Snoopy with [offstage] Sally and Lucy)

Cue: (Segue from No. 4 Quick Changes – Spaghetti.)

Pensively [3] **SNOOPY**

Recorder or Flute

They like me. I think they're

mp *mf* Pno. solo

1 Vibes, Va., E.Bs. harmonic

swell. Is - n't it re - mark - a - ble How things turn out so well?

Rec. Pno.

Andante con moto (♩ = 126)

Vibes

Pno. *sempre legato*

+Bs.

4 7

[10]

[SNOOPY]

Pleas - ant day, pret - ty sky. Life goes on, here I lie.

8va
Bells
Rec., Pno.
etc.

Not bad, not bad at all.

Va.
Rec., Pno.
+Vibes
Pno.
Bs.
8va Vibes, loco Pno.
Bs.

[18]

Co - zy home, board and bread. Sturd - y roof be - neath my head.

Vibes
Pno. legato
Va.
Bs., Pno. (as before)
Rec., Vibes, Pno.
Va.

Not bad, not bad at all.

+Vibes
Tutti
Pno.
Bs.

[26]

- 3 - "Snoopy"

31

Faith - ful friends al - ways near me. Bring me bones,

Vibes
Pno.
Va.
Bs.

scratch my ear. Lit - tle birds come to cheer me,

Rec.

29

[32]

ev' - ry day sit - ting here, On my stom - ach

Vibes
Rec.
(Vibes to Drs.)
Pno.
Pno., Bs.

With their sharp lit - tle claws, Which are u - su - al - ly cold, And oc - ca - sion - al - ly pain - ful,

tr.

(+Va. trem.)
poco a poco cresc.

35

[SNOOPY] 3

And some-times there are so man-y That I can hard-ly stand it... rats!

+Sop.Sx. (S.D. roll)

(+Va., Bs., Dr., Pno. on Kazoo) *sfz*

38

[41] Subito "spanish" 3

Ferociously [tempo di Paso Doblé]

Pno., Cym., Bs., Kat: Timp.

Pno., Tamb.

Bs., B.D.

SNOOPY [47]

I feel ev'-ry now and then That I got-ta bite some-one. I

Pno., Tamb. *mp*

46

Pno., Va. (cued on Bs.)

know ev'-ry now and then what I wan-na be. A fierce jun-gle

Sop.Sx.

Pno. *mf*

+Bs.

Pno., Jungle Drs.

51

an - i - mal crouched on the limb of a tree! La la la la, La la la,

(Crash Cym.) *sub ff* Sop. Sx., Va., Pno., Tamb.

56

SNOOPY

La la la, La la la. La la la la, La la la, La la la, La la. I'd

sub mp

61 S.D., Bs. Bs., B.D., Pno.

[67]

stay ver-y ver-y still Till I see a vic-tim come. I'd wait know-ing ver-y well ev'-ry sec-ond

Pno., Tamb. Va. trem. (cued on Bs.) Sop. Sx.

Va. colla voce

counts. And then like the fierce jun - gle crea - ture I am, I would

Pno. *mf*

73 +Bs. Pno., Jungle Drs.

[79]

[SNOOPY]

pounce. I'd pounce! *8va*

f Sop. Sx. or Fl.,
Va., Pno., Tamb.

ff

S.D.,
Bs.

Bs. sust.

I'd pounce! I'd...

(8va) *loco* *fff* +Tamb.

S.D.

85

SNOOPY: You know, I never realized it
was so far down to the ground from here. Hmm.

Ad libitum

Andante con moto

[dialogue]

mp

Fl.

Va.

Vibes

Pno.

legato

Pno., Bs.

91

[95]

SNOOPY

Let me see, where was I? Oh, that's right, the pret-ty sky.

8va

Bells

15ma

Fl., Pno.

etc.

99

Not bad, not bad at all.

Va.

Fl., Pno.

+Vibes

Pno.

Bs.

Vibes., Pno.

[103]

Co - zy home, board and bread. Sturd-y roof

Vibes

Pno.

Va.

Bs., Pno. (as before)

be - neath my head. Not bad, not bad at

Fl., Vibes., Pno.

Tutti

106

dictated

all. Not bad, not bad at

cresc.

rit.

109

b-

E7

- 8 - "Snoopy"

SNOOPY: I wonder if
it will snow tonight.

[SNOOPY]

all.

(Howl!)

Musical score for Snoopy's song. The score is written for voice and piano. The voice part is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The score includes various musical notations such as notes, rests, and dynamic markings. The piano part features a variety of instruments including Flute, Viola, Piano, Vibraphone, and Bass.

Segue

No. 5a

Quick Changes – Moon

(Orchestra)

(C. BROWN enters. SNOOPY remains
onstage on top his doghouse – dialogue)
Cue: C. BROWN: I think I'll just walk ...
... flap my arms and fly to the moon.

Cue to continue:
SNOOPY: There's just so
little hope of advancement.

(LUCY/C. BROWN
dialogue)

Musical score for 'Quick Changes – Moon' (Orchestra). The score is written for orchestra. It includes various musical notations such as notes, rests, and dynamic markings. The score is divided into sections: 'Solemn' and '[3] Even eighths (♩=120)'. The score includes various instruments including Viola, Cello, Acoustic Bass, Alto, Cymbal, and Bass.

Cue to continue: LUCY:
... just like shooting fish in a barrel. (She exits.)

Cue to continue:
SNOOPY: ... could not be less interested.
(music in – LUCY sneaks in, grabs
LINUS' blanket & tears off again.)

Musical score for 'Quick Changes – Moon' (Orchestra). The score is written for orchestra. It includes various musical notations such as notes, rests, and dynamic markings. The score is divided into sections: '[5] Moderate two (♩=120)' and '[dialogue]'. The score includes various instruments including Alto, Piano, Bass, and Cymbal.

Cue to continue: LUCY: (exiting) I got it!! I got it!!!

(LINUS gives chase. The doghouse moves offstage with SNOOPY.)

[10] Even eighths

Va.
 Alto
 B.D., Bs. arco *mp*
 Pno. (H-H eighths) *sim.*

(SCHROEDER crosses carrying a sign reading "Only 14 more days until Beethoven's Birthday.")

14
 Alto, Va., Pno., +S.D.
 Bs., B.D., Pno. *f*

(SNOOPY pulls SALLY across with the jumprope in his teeth.)

[18] (SALLY crosses jumping rope. C. BROWN crosses on roller skates.)

Va.
 Alto
 S.D.
 Bs., Pno.
 Crash Cym. S.D.
 B.D.

(The sofa moves onstage with LUCY hiding on it with the blanket, and LINUS following.)

22
 Va. (sixteenths), Alto, Pno., S.D.
 Bs., Pno. *etc. sim.*

(LINUS grabs one end of the blanket -- a tug-of-war follows. Music abruptly stops.)

26
 sub. *p* *cresc.*

No. 6

"My Blanket and Me"

(Linus with Sally, Lucy, C. Brown, Schroeder & Snoopy)

Cue: LINUS: ... smooth talking and some fast action.

Freely (♩ = 7♩)

LINUS

Got you back a - gain.

Cl. *mp* gently swung [silent]

[9]

A tempo (♩ = 128)

De - light - ful.

Cl., Va. [silent] Cl., Va., Pno.

Triangle *8va* Crotale or Bells *8va* *lightly swung*

[LINUS] *legato* [17]

La de da de la la la la — la de da de da

8va Pno., Cym. *sfz* *octaves* *Tutti* *f*

15 *pizz.* *acoustic Bs.* *8va*

la la la de da. LINUS: Sucking your thumb without a blanket is like eating a cone without ice cream!

8va Cl., Pno. (open H-H roll) *Octaves* *Tutti* *f*

19 *[dialogue]* *p*

My blan - ket and me.

8va 8va Pno., Cl., Va. Bells Cl., Va., Pno. *easy* *sub. p* *pochissimo accel.*

23 *waterfall* (LINUS dances offstage with the blanket as SALLY, LUCY, SCHROEDER, CHARLIE BROWN & SNOOPY enter.) (+H-H roll - not too big.)

27 *mp* Pno. Cl., Va. (+Tri. roll) Cl., Va. Pno. *Bs. arco* *+Bs. pizz.*

(Bs. tacet)

S.D.

[31] Tango

Cl., Va., Pno.

LUCY: Guys, guys, come here! You gotta see this! (LINUS, *tangos onstage with the blanket.*)

f

ff

etc. sim.

(+Floor T-T)

(LINUS/SALLY/LUCY - dialogue.)

Cue to continue:

LUCY: ... with their blankets.

LINUS: Whaddya mean?

LINUS

It's a

Voice

35

[40]

mp

pizz.

etc. sim.

Drs. time

co - zy sanc - tu - ar - y But it's far from nec - es - sar - y 'Cause I'm

just as self - re - li - ant as be - fore.

As a

42

44

sim - ple dem - on - stra - tion Of my in - de - pend - ent sta - tion I will

46

go a - way and leave it on the floor. Yes, I'll

[48]

48

walk a - way and leave it Though I know you won't be - lieve it, I'll just

Va., Cl., Pno.

mp

50

walk a - way and leave it on the floor. La la

Cl.

[LINUS]

la la la la la la la la. La la

52

la la la la la la la la. Yes, I'll walk a -

54

(Independence is too much for Linus, he screams:) (LINUS runs to the blanket.)

way and leave it on the... "Aarrgggha!"

57

LINUS: (grabs the blanket and clutches it to him): Don't ever let me do that again.

LUCY: You're a hopeless case, Linus... (ALL except LINUS exit.)

LINUS: (calling after them): I thought I could do it... I actually thought I could do it....

Slowly
8^{va}

The Blanket Ballet

fp s.Str. trem., Tri. roll

62

Cl. solo

(LINUS shuts his eyes and imagines a world where he and his blanket can be together in peace. The blanket magically rises and joins him in the dance. The whole gang, even SNOOPY, eventually enter his fantasy with their own blankets, and join in the dance.)

(8va) Fl., Vn., Pno.

Vn. solo

mp

Tri.

Sandpaper Blocks

67

[72] secco, in four

Fl., Vn., Pno.

mf

Tri. solo

8va

[80]

Slide Whistle "rip"

8va

77

[82]

Fl.

Vn.

Siren Whistle

[89]

+Vn.

+Alto 8vb

Pno. (+S.D. roll)

Tutti f

Drs., Bs. pizz.

(Cym.)

+Bs., Drs. time

87

*[Rehearsal piano knock W.B. rhythm on wood piano frame if no drums are present.]

Tutti

91

* Wood Block

B.D.

Drs. time

[97]

[Reh. piano play cue if no drums are present.]

Cl., Pno.

8^{va}Vn. swing feel

95

Drs. solo hits

Pno., Bs., Drs. time

99

sub. p

Bs., Drs.

Vn., Pno.

sf

sf

sf

(SALLY enters.)

[102] Steady and plodding

(SCHROEDER enters.)

Vn.

Cl.

mp

cresc. poco a poco

Bs., Pno., Drs. strict four

(Splash Cym.)

(Splash Cym.)

(C. BROWN enters.)

Building, swing eighths

(LUCY enters.)

+Cl.

(L.H. Pno. ad lib. thru bar 111.)

106

(Splash Cym.)

Bs., Drs. time

CBR - Piano Conductor

(SNOOPY enters.)

[112] Wild Blankets [tempo primo]

110

+Vn.

Tutti *f*

114

8va

(+H-H) *mp* *f*

118

+Vn. +Cl. +Vn. *ritard* +Cl. *8va* Vn. Pno., Cl.

Various Cyms. B.D. & Foot H-H (choke H-H)

Slower, swing it out!

[120]

121

[124] straight eighths, tempo primo

Vn., 8va Cl. *sub. mp* *cresc.* Cl.

Pno., Drs. double-time feel

127

130

Vn., Cl.

Pno., Drs.

Bs.

[134] A Ha!

Pno. solo

Bs., Drs.

Foot H-H

[140] LINUS

138

+Cl.

ff

Cl., Pno.

Va. sub.p

Bs., Drs. w/brushes

It's fool-ish, I know it.

142

I'll try to out-grow it. But mean-while, (Cym.) It's my blan-ket... And

rit.

LUCY

(SNOOPY & LUCY exit.)
SALLY

(SALLY exits.)
C. BROWN

(C. BROWN exits.)
SCHROEDER

me. And me. And me. And

s: soft Celeste, Tri. rall.

(SCHROEDER exits.)
LINUS

me. And me. *8va*

Pno solo Va. pizz.

molto rit. a tempo In tempo

Bs., Pno.

Applause - segue

No. 6a

After Blanket

(Orchestra)

Cue: (Applause - segue from No. 6 "My Blanket and Me.")

Cl., Va.
Pno., Drs.

mf

Pno.,
acoustic Bs.

molto rit.

Drone
Ds IN LH

No. 7

Queen Lucy – Melodrama

(Orchestra with Lucy)

Cue: LUCY: I intend to be a queen.

Cue to continue: LUCY: ...and I'll live
in this big palace ... (music in, dialogue continues)

[2] [Maestoso, ma non troppo]

Cl., Pno.
Pno. *mf* [dialogue] *mp*
1 acoustic Bs., Pno., Timp. Bs., Pno.
[Va. tacet to bar 20.]

Cue to fade out: LINUS: I can't think of any possible
way that you could ever become a queen.(silence)
LINUS: I'm sorry, Lucy,
but it's true.
(silence, then:)

[dialogue]

Cue to continue: LUCY:
... and in the summertime, (music in, dialogue continues)

[11]

Pno., Cl., Bs. *mf*
(Cym.)

[15]

Cut to stop: LUCY: What do you mean I can't be queen?

LINUS: It's true.
LUCY: There must be a loophole.
(music in, dialogue continues.)

Cue: LUCY: It's undemocratic.
(music out) LINUS: Good grief.

Cue: LUCY: (music in) It's usually just a matter ...

[22]

Faster

Cue to stop: LINUS: I think I'll watch television. (He returns to the set, turns it on, resumes watching position.)

Cue: LUCY: (music in) I know what I'll do. If I can't ...

Cue: LUCY: ... I will buy myself a queendom. (music out) LINUS: Good grief.

Cue: LUCY: (music in) Yes, I'll buy myself a queendom ...

[29]

[33] *Cue to fade out: LUCY: I will be head queen. (She glances at the TV and becomes engrossed.)*



No. 7a

Quick Changes – Coathanger

(Orchestra with Sally)

*Cue: LINUS: Yes, your majesty.
(He clicks the TV remote and changes channels.)*

*(C. BROWN enters, SNOOPY follows pointing
ravenously at his supperdish – music out)*

SNOOPY: Suppertime?
C. BROWN: Not yet.
SNOOPY: Suppertime?
C. BROWN: Not yet!
(music continues)

Swing eighths

Sop. Sax., Pno.
f

Bs., Drs. w/brushes [Va. tacet]

[dialogue]

*(C. BROWN exits, SNOOPY wails
and follows him. SALLY enters.)*

[SALLY continues her
diatribe unaccompanied.]

SALLY

A "C"? A "C"?

Sop. Sax.,
Pno., H-H

No. 8

"The Kite"

(Charlie Brown)

Cue: SALLY: Thank you, Miss Othmar. The squeaky wheel gets the grease! (She exits.)

[3]

Allegro comodo (♩=152)

Fl., Pno. *mf* Cow Bell Pno., H-H 8th Fl. Va. (tr) (tr) (tr) (tr)

Straight *mp* *cresc.*

acoustic Bs., Drs. (H-H swing eighths)

(C. BROWN enters guiding the string of a kite flying offstage.) *safety repeat [three times]*

Pno., Va., H-H *sfz* *mf*

(Bs. tacet to bar 14.)

[9]

CHARLIE BROWN

Lit - tle more speed, lit - tle more rope, Lit - tle more wind, lit - tle more hope,

mp

Got - ta get this stu - pid kite to fly. Got - ta make sure it does - n't snag,

Fl. *tr*

Pno., Va., H-H

11

[C. BROWN]

Does-n't droop, does-n't drag, Got-ta watch out for ev'-ry lit-tle, Whoops!

Fl., C.B. Pno., Va., H-H
+W.B. +Bs.

14

[17]

Lit-tle less speed, lit-tle more tack, Lit-tle less rise, lit-tle more slack,

Pno., Va., (H-H sixteenths)

mp

Pno., Bs., B.D.

Got-ta keep my wits a-bout me now. Got-ta make sure it does-n't get the

Fl. 2 *tr*
(Va. sust.) *gtr* Pno. gliss. *sfz*
Pno., Va., Bs. H-H *mp* tutti rhythm
B.D. (choke Splash Cym.)

19

best of me Till I get it in the air some - how.

Fl. *poco cresc.*
Va.
(+Cym. roll)

+B.D. CBR - Piano Conductor

22

[25]

Mil - lions of lit - tle kids do it ev' - ry day. They

Pno., Va.

Va.

Bs., Drs. time

G2 C+

make a kite and, "poof" it's in the sky. Leave it to me to have the

Fl.

27

F#7 e 7

one fool kite Who likes to see a lit - tle kid cry. 8^{va}

Fl.

ffz (Pno. gliss.)

Va.

30

B7 (Cym.) (S.D.) (S.D.)

[33]

Intense

Lit - tle less talk, lit - tle more skill, Lit - tle less luck, lit - tle more will,

Pno., Va. H-H

mp

Bs., Pno.

[C. BROWN]

Got-ta face this fel-low eye to eye. Now that I've seen you chas-ing moles,

Fl. *(Va. sust.)* *sfz* *mp* Pno., Va., Bs. H-H

35

Climb-ing trees, dig-ging holes, Catch-ing your string on ev'-ry-thing pass-ing

cresc. poco a poco

38

+B.D.

by, Why not

+Fl. *Fl.* *Pno., Va. sust.* *(+Cym. roll)*

40

B.D., H-H

[43] Ethereal - "we have liftoff"

fly?

fl. *5*

Pno. "relax" *(light Mark Tree)* *f* *sempre diminuendo*

Bs. *(Drs. tacet to bar 54.)*

[47]

Wait a min - ute, What's it

mp

46

do - ing? It is - n't on the

(b)

49

ground. It is - n't in a tree.

Fl., Va.

Va. (+Cym. roll) tr

(b)

52

It's in the air!

(+Bell Tree) *locos*

p *cresc.* 15th Fl., 8^{va} Va.

tr (b)

Bs., Phn. (Cym. cont. roll)

55

[58] [C. BROWN]

Look at that, it's caught the breeze now, It's past the

Fl., Va. Pno.

mf relax & soar

trees now with room to spare.

Fl., Va.

Pno.

62

[66]

Oh, what a beau-ti-ful sight.

Fl., Va.

Pno.

f

65

And I'm not such a clum-sy guy. If I

Pno.

+Va.

mf

69

Applause - segue

CBR - Piano Conductor

END

C. BROWN: This is for you...
(dialogue continues as
LUCY approaches him.)

Cue to continue: SALLY: ... mad at stupid jumpropes!

[4] swing eighths (SCHROEDER & SALLY exit. C. BROWN enters.)

f Va., Pno.
 Dr.
 Bs., Pno.
 [dialogue]
 [Va. to Vn.]

Cue: C. BROWN: ... Merry Christmas. (LUCY takes card.
C. BROWN realizes what he's said, screams:) Aaugh!
(He crosses to mailbox.)C.B: I'd give
anything...Cue: C.B: ... an empty mailbox.
(SALLY enters.)SALLY: I've been
thinking ... no one
sent you any!

Vn., Pno., Drs.
 [dialogue]
 +Pno.
 Drs. solo
 [dialogue]
 Drs.
 Bs., Pno.

Cue: (SALLY exits laughing.)

C. BROWN: I can't stand it.... (music fades out as dialogue continues.)

Vn., Pno.
 Bs. Drs. time
 Segue

No. 8b

Before Doctor - Lucy Opens Shop

(Orchestra)

Cue: C. BROWN: My stomach hurts. (Music in. OTHERS pass by showing
C. Brown their valentines, then exit stageright.)(C. BROWN crosses toward stageleft as Lucy's
"Psychiatric Help 5 cents" booth moves on from
stage left. LUCY is standing behind her booth.)

(♩ = 82)
 8th Vn., Pno.
 Cl.
 f Pno.
 Bs. arco
 Cym. roll
 [dialogue]
 C. BROWN: Oh, Lucy. I'm so depressed. (music out - dialogue continues.)
 rit.
 Bs. pizz. Pno.
 CBR - Piano Conductor

No. 9

"The Doctor Is In"

(Charlie Brown & Lucy)

Cue: CHARLIE BROWN: All right, I'll try.

Slow, loose ad lib. tempo

CHARLIE BROWN *calmly & resignedly*

I'm not ver - y hand - some or clev - er or lu - cid, I've

al - ways been stu - pid at spell - ing and num - bers. I've nev - er been much play - ing

foot - ball, or base - ball, or stick - ball, or check - ers, or mar - bles, or ping - pong. I'm

poco rit.

A tempo (♩ = 82)

[9] [C. BROWN]

us' - al - ly aw - ful at par - ties and danc - es, I stand like a stick or I

+Va.

Pno.

+acoustic Bs. pizz.

move more rapidly

cough, or I laugh, Or I don't bring a pres - ent, or I spill the ice cream, Or I

Va.

Pno.

cresc.

12

[17]

get so de - pressed that I stand and I scream. Oh, how _____ could there pos - si - bly

Pno.

Cl., Va.

poco a poco

f

Bs. arco

15

be One small per - son as thor - ough - ly, to - tal - ly, ut - ter - ly blah as

Bs. pizz.

19

[23]

LUCY: Well, that's okay for a starter. C.BROWN: A starter?

me? _____

Pno. solo *pp*

LUCY: Certainly. You don't think ...

... really have to delve.

LUCY

You're

Pno., Bells

Voice

27

[31]

Tempo, move along

C. BROWN

LUCY

stu - pid, self - cen - tered and mood - y. I'm mood - y. You're ter - ri - bly dull to be

Kat: Oboe, Pno. *mp*

Bs. pizz.

C. BROWN

with. Yes, I am. And no - bod - y likes me, Not Frie - da, or Sherm - y, or

Cl., Va., Pno.

34

[C. BROWN] LUCY C.B. LUCY C.B.

Lin - us, or Schroed - er— Or Lu - cy. Or Lu - cy. Or Snoop - y. Or Sn...

Pno.

37

C. BROWN: Now wait a minute.
Snoopy likes me.
LUCY: He only pretends to like you because you feed him. That doesn't count.

[dialogue]

C.B. [42] A tempo

Or Snoop - y. Oh, why... was I born just to

Voice Cl., Va.

Pno. *pp* *f* Pno.

Cl., Va., Pno.

Bs. (+Cym. roll)

40

LUCY

be One small per-son as thor-ough-ly, to-tal-ly, ut-ter-ly, Wait! You're

poco rall.

Voice

Bs. pizz.

44

[48] Faster

C.B. LUCY

not ver - y much of a per - son. That's cer - tain. And yet there is rea-son for

Kat:Oboe

mp Cl., Va., Pno.

C.B. LUCY

hope. There is hope? For al-though you are no good at mu-sic, Like Schroed-er, or

Cl., Va., Pno.

Bs. pizz.

51

hap - py like Snoop - y, Or love - ly like me. You

Bells

poco rall.

Pno.

54

[56] A tempo

have the dis-tinc-tion to be No one else but the

Cl., Va., Pno.

f

Pno.

(+Timp.)

C.B. strepitoso

sin - gu - lar, re - mark - a - ble, u - nique Char - lie Brown. I'm me!

Cl., Va.

Pno. cresc. sf

Bs. arco

60

[64] LUCY

Yes, it's a-maz-ing-ly true, For what-ev-er it's

Tutti *f*

(+Timp.)

[68]

worth, Char-lie Brown, You're you.

poco rall.

pp

Pno. solo

C. BROWN: Gosh, Lucy, you know something? I'm beginning to feel better already. You're a true friend, Lucy, a true friend.

LUCY: That'll be five cents, please.

72

+Xylo.

Tutti button

Bs. pizz.

Applause - segue

No. 10

Quick Change - Ice Cream

(Orchestra)

Cue: (Applause - segue from No. 9 "The Doctor Is In.")

(♩=204)

(C. BROWN & LUCY exit.)

Cl., Pno.

Va., Pno., Cym.

f

H-H

B.D., Bs. pizz.

(SALLY enters - fade out as she starts dialogue.)

dictated

Cl., Pno.

+Va. ✕

mp

+Bs., H-H

No. 11

Quick Changes - Art

(Orchestra)

Cue: SALLY: ... my life isn't a Shakespearean tragedy... (She exits.)

Cue to continue: LINUS:
... was once a human being.

Allegro (C. BROWN & LINUS enter.)

Pno. solo *mf*

[dialogue]

(Change to SNOOPY.)

Cue to continue: SNOOPY:
... not to live it up a little.

[dialogue]

(Change to LUCY & SCHROEDER.)

Cue to stop: LUCY: Schroeder, do piano players make a lot of money?

[9]

cresc.

On cue: (pound fist on keyboard with stage):

SCHROEDER: Do you hear me? An Art!

Art! Art! Art! Art! Art!

Cue to segue: LUCY:
You fascinate me!

[dialogue]

68

(SNOOPY enters wearing a Beethoven T-shirt.)

- 3 - "Beethoven Day"

Cue to continue:

SCHROEDER: ... Beethoven T-shirts.

SNOOPY

[26]

SCHROEDER

vamp [four times]

Bee - tho - ven Day?

If you're won - der - ing, "Now,

mf

f

mf

Va.

23

Bs., Pno., Timp.

+Drs.

Bs., Drs.

how do we start?"

Just blow the mu - sic Till you

27

know it by heart!

We're gon - na cel - e - brate,

Alto, Va., Pno.

29

Bs., Prp., B.D.

We'll have a par - ty,

Bee - tho - ven's birth - day!

31

No. 12

"Beethoven Day"

(Schroeder & Company)

Cue: LUCY: You fascinate me!

(SCHROEDER
stops and gasps.)(He plays then
stops again.)

LUCY: What?

LUCY: What?!

(SCHROEDER plays, LUCY listens.)

Allegro

Adagio

A bit faster

Pno solo *mf*

molto rit.

ff

Cl., Va., Pno.

acoustic Bs., Timp.

LUCY: What?!!

[6] Tempo (♩=144) optional vamp

(voice last time)

SCHROEDER

Call the prin - ci - pal and hand him the news, —

mf Pno. (H-H backbeat thru bar 11.)

Pno., E.Bs., B.D.

We've got a hol - i - day that he can't re - fuse. —

A day of har - mo - ny —

A day of mu - sic:

Bee - tho - ven's

SALLY (entering) **SCHROEDER**

birth - day! Bee - tho - ven Day? A rev - er - en - tial mis - sion.

Alto

+Pno. — — — +Va.

Foot H-H *mp*

13

Bs., Drs.

LINUS (entering) **SCHROEDER**

Bee - tho - ven Day? The hope of each mu - si - cian, No

Alto, Pno., Bs., Drs. *f*

H-H *mp*

+Va.

16

more am I the on - ly guy To stand up and say: — Hoo -

(H-H rhythm)

Alto, Va.

Va., Alto, Pno. *mf* *sust.*

18

Bs., B.D.

(CHARLIE BROWN enters - dialogue.)
Cue to continue: LUCY: Commercialized?

vamp [six times]

ray, Bee - tho - ven, Hoo - ray! —

Pno., Bs. (Foot H-H backbeat)

H-H, Pno. (Bs., B.D. quarters) *sub.p*

20

(B.D. tacet)

[34]

SCHROEDER

SALLY - LUCY And when you state the ti - tle, You hear a

Bee - tho - ven Day! Bee - tho - ven Day!

SNOOPY

C. BROWN - LINUS

[34]

Bee - tho - ven Day!

Bee - tho - ven Day!

Va., Pro. Tutti

f *mp* *f* *mp*

34

[SCHROEDER]

great re - ci - tal. The right of ev' - ry boy and girl To

H-H

mf Alto, Va., Pro. *sust.*

37

[SCHROEDER]

stand up and say:— Hoo - ray, Bee - tho - ven, Hoo - ray!— Bee - tho - ven

OTHERS *unis.*

Hoo - ray, Bee - tho - ven, Hoo - ray!—

(Alto to Cl.)

f *p*

Va.

Bs., Pno.

39

[43] [SCHROEDER]

Day! _____ Bee-tho-ven Day! _____

[SALLY - LUCY]

Bee-tho-ven Day! _____ Bee-tho-ven

[SNOOPY]

Bee-tho-ven Day! _____

[C. BROWN]

Bee-tho-ven Day! _____ Bee-tho-ven Day! _____

[LINUS]

Bee-tho-ven Day! _____ Bee-tho-ven Day! _____

[43]

Va. Cl. Va. Cl.

Bs., Pno., Timp.

Bee-tho-ven Day! _____ Bee-tho-ven Day! _____ Bee-tho-ven

Day! _____ Bee-tho-ven Day! _____ Bee-tho-ven Day! _____ Bee-tho-ven

Bee-tho-ven Day! _____ Bee-tho-ven Day! _____ Bee-tho-ven Day! _____

Bee-tho-ven Day! _____ Bee-tho-ven Day! _____ Bee-tho-ven Day! _____

Va. Cl. (Cl. to Alto)

46

[SC.] [51]

Day - ay - ay, hey - - - yay - ay! A phil-har -

[SA./LU.] Day! _____ Bee-tho-ven Day!

[SN.] Day - ay - ay - - - ay! _____ Bee-tho-ven Day!

[C.B./LI.] unis. Day - ay - ay - - - ay! _____ [51] Bee-tho-ven Day!

Pno. *mp* Tutti *f* S.D. *mp*

49 +Drs.

mon - ic rum - ble, A pol - y - phon - ic jum - ble. A

Bee-tho-ven Day!

Bee-tho-ven Day!

Bee-tho-ven Day!

Va., Pno. Alto S.D. *f* *mp*

52 +Timp. fill (Drs. fill)

[SCHROEDER]

hum - ble ded - i - ca - tion as we stand up and say:— Hoo -

OTHERS *unis.*

Hoo -

H-H rhythm

mf Va., Alto, Pno. *sust.*

55

LUCY: I got it! I got it! I got it!

ray, Bee - tho - ven, Hoo - ray!—

ray, Bee - tho - ven, Hoo - ray!—

Va., Pno.

f Pno., Bs., Drs.

mp

(Bs., Drs. *tacet*)

57

(LUCY) We'll demand full-page ads in every newspaper! SCHROEDER: But— LINUS: We'll start a chain of Beethoven Superstores!

[60]

Cl.

Va.

Va.

Cl.

Va.

Pno.

SCHROEDER: But— SALLY: We'll build a Beethoven theme park!

C. BROWN: We could have a Bake Sale! (*They all look at him – music out.*) SCHROEDER: Wait! That's too commercial! (*music in.*)

63

3rd Cl., Va.,
Kat: Hns.

molto rit.

f

Bs.

Detailed description: This block contains the piano introduction for the piece. It starts at measure 63. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment. The tempo is marked 'molto rit.' and the dynamics are 'f' (forte). The key signature has one sharp (F#). The introduction concludes with a double bar line and a repeat sign.

[66] Slow - colla voce
SCHROEDER *religioso*

Let's im - a - gine it, that glo - ri - ous hour. —

MEN [SN./C.B./LL.]

WOMEN [SA./LU.]
Hoo —

s: Gospel Organ

(Bs., Drs., Cl., Va. *facet*)

Detailed description: This block contains the vocal and piano section starting at measure 66. The vocal parts (Men and Women) enter with the lyrics 'Let's imagine it, that glorious hour.' The piano accompaniment features a 'Gospel Organ' sound. The tempo is 'Slow - colla voce' and the mood is 'religioso'. The key signature changes to two flats (Bb). The section ends with a double bar line and a repeat sign.

[optional: free riff]

Filled with e - mo - tion, yet in - spir - ed with pow'r. —

Hoo —

Pho.

68

Detailed description: This block contains the vocal and piano section starting at measure 68. The vocal parts enter with the lyrics 'Filled with emotion, yet inspired with pow'r.' The piano accompaniment features a 'Pho.' (phone) sound. The tempo is 'Slow - colla voce' and the mood is 'religioso'. The key signature remains two flats (Bb). The section ends with a double bar line and a repeat sign.

[SCHROEDER] (h)

When we all hon - or the man we a - dore. On the day we place the

Va. solo

Va., Alto, Vibes

mp

+Bs.

3

70

con moto

new - est face On Mount Rush - mm - ore!

73

A la Barbershop Quartet

SCHROEDER

[78]
A tempo

optional
Mount Rush - more! A mo - ment

SALLY - LUCY

Mount Rush - more! Bee - tho - ven Day!

SNOOPY

Mount Rush - more! Bee - tho - ven Day!

C. BROWN

unis.

LINUS

Mount Rush - more! Bee - tho - ven Day!

A la Barbershop Quartet

Voices

rall.

Tutti

sfz

f

Drs.

mp

76

of re-flec - tion. A clas-si - cal in-jec - tion! So

Bee-tho-ven Day!

Bee-tho-ven Day!

Bee-tho-ven Day!

Va., Pno. Alto (S.D. fill) *f* Drs. *mp* Alto (S.D. fill)

79

[SCHROEDER]

fac - ing this di-rec - tion we be - gin it to - day, — A

OTHERS *unis.*

Bee - tho - ven, hoo - ray! —

Va. Drs. *rhythm* Alto

8^{va} Va., Alto, Pno. *sust.* *mf*

82

[SCHROEDER]

mu - si - cal col - lec - tion ev' - ry - bod - y can play. — The

[OTHERS]

It's Bee - tho - ven

Alto

84

[86]

right of ev' - ry boy — and girl to stand up and say: — Hoo -

Day!

Alto

ray, Bee - - - tho - ven, Hoo - ray! —

A time for cel - e - bra - ting, Bee - tho - ven way! La la la la

Dr.

Bs.

(Drs. fill)

ff

88

SCHROEDER

SALLY - LUCY

SNOOPY

C. BROWN - LINUS

la la la la, La la la la la Hoo - ray!—

8th Pno., Va.

ffz

Tutti

Drs., Bs.

Applause - segue

No. 12a

Beethoven Day Playoff

(Orchestra)

Cue: (Applause - segue from No. 12 "Beethoven Day.")

Tempo (♩ = 144)

Alto, Pno. *f* *mp* (S.D. fill) *f* *mp* (S.D. fill)

Va.

1 E.Bs., Pno., Drs.

H-H rhythm

+Pno. 8th Alto *mf* Alto, Va., Pno. sust. *cresc.*

Bs., B.D.

Tutti *ff*

Pno., Bs., Drs.

No. 13

Rabbit Chasing – Pantomime

[and Quick Changes – The Wall]

(Orchestra with Sally & Snoopy)

Cue: SALLY: We ought to see lots of game today. (She blows a bugle call.)

Fast (♩=152)

Vn., 8^{va}Alto, Pno., S.D.

acoustic Bs., Pno., B.D.

[9] Tempo di mazurka (♩=132)

Vn., Pno.

Pno., Bs., Drs.

[17] March tempo (♩=128)

8^{va}Vn., Alto

(+S.D. roll)

[21] Presto subito (♩=184)

Vn., Fl.,
Xylo.

Bs., Pno.

CBR - Piano Conductor

27

SNOOPY

32

(Sniff!) (Sniff!) (Sniff!) (Sniff!)

8va loco

(Splash Cym.) (Cow Bell)

38

(8va) Tutti (Duck Call) +Xylo.

sfp

Bs., Pno.

[45] Dolce ma sensibile (♩=124)

Moderately

SALLY

44

8^{va}Vn., Cl., Pno.

(+Cym. roll)

f

Chas - ing, we're rab - bit

SNOOPY

Chas - ing, we're rab - bit

chas - ing! Rab - bit chas - ing...
 chas - ing! Rab - bit chas - ing...
 dimin.

47

[50] Marcia e molto marcato ($\text{♩} = 112$)SALLY & SNOOPY
scream!

Agghaah!

s: Pizz Str. (Vn. fast trem.)
 pp sempre stacc. molto cresc. ff Vn., Pno. mf
 Bs. spicatto

[54] Frantic waltz ($\text{♩} = 108$)

cresc. Alto (+Timp. roll)
 Bs., Pno., Timp.

(SALLY & SNOOPY exit.)

(An endless Garden Wall moves on
 with CHARLIE BROWN leaning on it.)
 C. BROWN: Sometimes, when you're
 depressed, all you want...

ff p [dialogue] f

60

Cue to continue: C. BROWN:
... you may have to change arms.

- 4 - Rabbit Chasing - Pantomime

(The Wall moves on. SALLY & SNOOPY re-enter and continue rabbit chasing.)

"I just can't stand it"

[66] Moderate caprice (♩=120)

ff Tutti Vn., Pno., S.D. (W.B.) Bs., Pno. *mp* 6 *mf* Bs., Pno., Drs. (B.D.)

SNOOPY

(Bark!)

71 Vn., Pno. loco +Fl. 8va Bs.

(SALLY & SNOOPY exit.)

(LUCY & SCHROEDER appear at the Wall - dialogue.)
Cue to continue: LUCY: He touched my picture!

(SALLY & SNOOPY enter and continue the chase.)

[78] Allegro molto vivace (♩=152)

76 [dialogue] ff Pno. + 8va Cym. Small T-T B.D.

79 Vn. loco, Cl. 8va Tamb. Foot H-H T-T B.D. etc. sim.

81

83

(+S.D. roll)

6

5

6

ff

85

tr

Vn., Pno., Trl.

3

[89]

Bell., Pno., Cl. Sub.

f

tr

Pno.

(+Bs.)

94

pp

(SALLY & SNOOPY exit.
The Garden Wall moves on revealing LINUS.)

Tutti

ff

f

[dialogue]

99